

HILDEGARD ON RUBBLE MOUNTAIN

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Hildegard On Rubble Mountain is a cinema vérité documentary about Hildegard Modinger's childhood. She grew up in Stuttgart, Germany during World War II and immigrated to the United States at the age of nineteen. This video follows her back to her childhood neighborhood as she recalls memories of that time in her life.

The accompanying production book explains the production process: preproduction, production, postproduction, theoretical approaches, style used and a self-evaluation.

## TABLE OF CONTENTS

	Page
Chapter	
1. INTRODUCTION .....	1
Subject Matter Research	
Production Research	
Funding	
Distribution Possibilities	
Self Distribution	
Goals of the Documentary	
2. PRODUCTION .....	20
Schedule	
Crew	
Style	
Integration of Theory and Production	
3. INTEGRATION OF THEORY AND PRODUCTION .....	22
Theories and Rationales	
Approaches	
Additional Text Reviewed for Research	
4. POST PRODUCTION .....	47
Schedule	
Budget	
Reconceptualization of Film During Post Production	
5. EVALUATION OF COMPLETED WORK .....	53
NOTES.....	57
APPENDIX A, Budget.....	61
APPENDIX B, Narration.....	63

## CHAPTER ONE

### INTRODUCTION

#### Subject Matter Research

My mother, Hildegard Modinger Mullins, grew up in and around Stuttgart, Germany during World War II. She frequently sought shelter from air raids. During one of these raids her home was destroyed while her family hid in the basement of the same building. Additionally, food was in short supply and she rarely saw her father, Ernst Modinger, who was conscripted into the German army. I have known parts of her story since I was a little boy. As I grew up I learned more details of her childhood and soon realized how unusual and incredible it was. Stories she told me about running from the frequent bombings and how her home was destroyed while they were in the basement seemed inconceivable.

I knew that my mother's stories would make an excellent film even before I began pursuing my Master of Science Degree in Radio, Television and Film at the University of North Texas. While considering what to do for

my thesis my father suggested focusing on my mother and her unusual history and childhood.

He offered to help pay for the production costs of the documentary if I chose to tell her story.

I have great interest in history beyond the average college graduate. During my years as an undergraduate I took several elective courses in the subject. After graduation I traveled in Europe for six months and then taught social studies at Wolfe City High School.

My interest in history was most likely inspired by my childhood visits to Germany. These visits opened my eyes to a culture that most people I knew had never seen. Once I began to learn about Germany's history it led to a greater interest in the surrounding countries, many of which I visited as well. Ultimately, this continuous informal education has led to a constant and curious nature about the world, its geography and cultures.

The knowledge that I have collected concerning World War II, and particularly about my mother's life during that period, was the main source of my subject matter research. I made a preliminary list of important elements to the story. This was my initial scene list. My mother had several books and pamphlets on Stuttgart and the region

that she translated for me. One book in particular, *Stuttgart: Wie Es War Und Ist* (Stuttgart: how it was and is) was very helpful in my visualization of what the film would eventually look like. It contains many archival photographs as well as documentation of the rich history of Stuttgart. The photographs in the book gave me an idea of what kind of archival images I could expect to find. This includes photographs of the prominent buildings and features of the city.

Once in production in Germany I looked through a great deal of reference and history books. *Stuttgart Zwischen Bomben Und Trummern: 1944-1950* (the bombing and rubble of Stuttgart: 1944-1950) was a book I acquired from the city archives. It contains many wartime images of the effects of the fifty-three bombing missions that devastated the city. Additionally, I purchased several modern tourist and marketing books published by the city tourist bureau. These books provided a brief history of Stuttgart and features of this modern city. I also purchased several maps while in Germany and have used them to try to provide an understanding of the physical space and characteristics of the city. These also helped me find several hidden locations such as a city overlook called Eugen's Platz.

Prior to beginning post-production I did extensive research examining the United States National Archives database known as NAIL: The National Archives Information Locator<sup>1</sup>. While searching this database I found many still photographs and motion picture film entries related to Stuttgart and World War II. I ordered copies of several of these items for inclusion in the final film. During this same research phase I examined numerous Web sites that contain information on the United States 8<sup>th</sup> Air Force<sup>2</sup>. They were responsible for most of the bombing on Stuttgart as they operated out of bases in England. I sent a list of several questions via email but never received any responses. However, these sites did contain information that was very helpful. Several provided detailed lists of the various bombing missions. The most helpful of this information were the dates of each raid.

### Production Research

Much of my production research was already done because I knew my mother's stories and what she had gone through as a child. We talked about the specifics of her childhood, where she lived and what life was like in Germany during the war. We also talked about her family's

life in the Halschlag area of Stuttgart, their move to the rural town of Moglingen, their move back to Stuttgart, going to school, and her decision to move to the United States to live with her aunt. Once their home was destroyed by an air raid in March 1944 they were relocated by the German government to the town of Moglingen, a farming community about 10 miles northeast of Stuttgart. Once there they had to share a home with its owners. They lived in Moglingen during the remainder of the war and for several years afterwards. Her father, Ernst, was considered missing in action after the war but was taken prisoner by Russian soldiers and forced to work under duress for nine months after the war. He eventually made it back to Moglingen once released much to the surprise of the family. The Modinger family then moved to another house in Moglingen and lived there for several more years. In 1950 they returned to Stuttgart so Hildegard's father could be closer to work. Hildegard attended local schools as she grew up including a business school taught by nuns. She eventually felt the need distance herself from her family and become more independent. This led to her immigration to the United States at the age of 19.



From our conversations I made a list of the important places to visit while shooting. This list was very short and consisted of six places.

1. Bochumer Street home in Stuttgart
2. Weckerlin Street home in Stuttgart
3. Kindergarten in Stuttgart
4. First home in Moglingen
5. Second home in Moglingen
6. Ostheim home in Stuttgart

This list is chronologically consistent with Hildegard's life from birth to her immigration to the United States. I knew this list would expand but those would be the places of primary importance.

The Bochumer home, Weckerlin home and her kindergarten are all in an area of Stuttgart called Halschlag. Hildegard and her mother lived in the Bochumer apartment building with her father's father. The Weckerlin home was where Hildegard's mother's parents lived. They lived at the Bochumer home from her birth in 1938 until that building was destroyed by bombs in March of 1944. Their first home in Moglingen was on Schweiberdinger Street. This was where

the family was relocated after the bombing. They lived there from April 1944 until the summer 1946 when they moved to their second home in Moglingen. In 1949 the Modinger family moved back to Stuttgart so Ernst would be close to his work place. This home was in the Ostheim area of Stuttgart and they lived there until Hildegard left Germany for the United States in December 1959.

Once in Germany I planned to visit the Stuttgart Stadt Archiv (city archives). They would likely have a great deal of material related to Stuttgart and that era. I expected this would include photographs, archival film, articles, magazines, newspapers, books and mechanical prints.

I visited these archives on two occasions and found many photographs that would help illustrate this story. Relevant motion picture film seemed too expensive to consider using. Through Hildegard's translation I explained what the photographs would be used for. The archivist was concerned she would unintentionally give me permission to use photographs that the archive did not have the rights to. It became clear that permission to use archival images was going to take several weeks and require multiple signatures of approval. I decided to write down the photographic catalog numbers and a description of the

picture. This would serve as my reference information if I planned to order any of the material. Therefore, I finally requested simple photocopies that were not suitable for professional use. These images were used as a reference for ordering the necessary photographs later during post-production. My mother and I made several more trips to the archives before leaving Germany but always encountered resistance when attempting to order copies.

I found most of the photographs that I needed from other sources in Germany and the United States. I upgraded from still photographs to archival film for much of the material I had previously considered ordering in Stuttgart.

### Funding

Costs incurred for this film included the purchase of a three-chip digital camera, dual channel wireless microphone system, a Glidecam<sup>®3</sup> camera stabilizer, tripod, filters, wide angle lens, videotapes, air travel to Germany, train passes for commuting, and a 35mm camera. During principal photography in Germany we stayed with my grandmother in Marbach so these housing costs were in-kind donations. The budget is in appendix A.

Post-production costs included purchasing a computer and components for a nonlinear digital editing system, a professional sound system which includes a mixer and amplified speakers, archival photographs and film from the National Archives, and DV and VHS videotapes.

There will be distribution costs associated with the project but this stage has not been reached. Video duplication and packaging will have to be paid for if self-distributed. Post production expenditures also include promotional expenditures for festival entry fees, press kits, posters and telephone costs.

The first of two main sources of funding came from my parents' financial assistance. The money they contributed paid for travel, living expenses and some equipment costs.

The other main source of funding was student loans. I used money from my student loans in the spring 1997 to purchase my Sony<sup>®4</sup> VX-1000 camera and some accessories. During summer 1997 I used money from my student loans to purchase the components for my first nonlinear computer editing system. Money from my fall 1997 student loans allowed me to continue to add to my gear. I also used some of the fall 1997 loan money to pay for items I realized I needed during principal photography in

Stuttgart. These important items included consumer lights for interviews, camera filters, a tripod and a small 3" monitor that I ordered from the United States and had shipped to Germany.

### Distribution Possibilities

There are many distribution channels that can be considered as possibilities for this documentary. The historical nature of the subject matter makes educational outlets a possible focus. Considering today's current political climate and that fact that this story is about a young girl growing up amidst the chaos of war, much of what she explains parallels the daily experiences of thousands of men, women and children today. There are many issues discussed throughout the entire documentary that will be of interest to many. Questions explored include: What was it like to live under the threat of frequent bombings? How scarce was food and what did she eat most of the time? Does she have any long term problems having grown up in constant fear? What was her daily life like? How did her opinion of the United States change after the war and why did she decide to move there?

## Distribution Company Contract

I plan to use the distribution of this documentary as a learning experience. I would consider signing a distribution contract with a large and respected company but would not do the same with any small company. I believe that the risk is too great, as I have heard many stories of disreputable companies never promoting certain videos nor paying the appropriate royalties. Rather than take that risk I would prefer to self-distribute and in this way learn about that aspect of the independent motion picture industry. I find it much more acceptable to do a poor job self-distributing while learning than being taken advantage of.

One specific and potential problem I've heard about is that of a distributor not promoting a video at all and attaching it to a package deal with a major film. A small, lesser known film like mine would be offered as a gift if the video rental company would order a larger and well know film from the distributor. The distributor basically gives the video away in order to sell another video. Since they collect little or no income from the sales of your program they owe you nothing and everyone else profits from the complementary value it adds to the package.

I have no background in the sale or distribution of films or videos and plan on consulting agencies and attorneys for advice. If the documentary is well received in film festivals and by the press it would make it much easier to get legal representation in order to negotiate contracts for distribution. I am very comfortable with the prospect of paying an agent a high percentage of my royalties from the sale or sales of this program. Negotiating is not a skill that I consider myself well suited for. Therefore, employing someone who negotiates as a profession would be to my benefit. I would be more comfortable with the final sales of the product knowing that all negotiating tactics had been exhausted.

#### Self-Distribution

Internet sales giant Amazon.com<sup>®5</sup> appears to be a great outlet for sales of small-scale programs on video<sup>4</sup>. They provide all the services related to retail sales and the video producer only has to make sure that a minimum supply of tapes is available at their main distribution warehouse. The only additional costs to the producer outside the costs of the film are duplication, packaging, shipping to Amazon,

and the one-time cost of approximately \$450 to acquire a UPC scan code for the package.

The sale price for the video is set by the video producer and not by Amazon. There is a scale for different sale prices but for most videos sold the income from the sale of the video is divided 50/50 between Amazon and the video producer. Amazon retains all fees paid by the customer related to shipping and mailing to them. Amazon does not require an exclusive contract so you may sell through other distribution outlets.

This is only an option if I choose to self-distribute the film. Many distribution companies, especially large reputable ones, require exclusive contracts. This means that all purchases of the video have to be made through the distributor. Distributors usually incur significant expenses for duplication, packaging and marketing. If they do not have an exclusive agreement for the distribution of the film, any sales made outside their distribution channels costs them money.

If I choose to self distribute an option is to sell videos through my own Web site: [www.michaelmullins.org](http://www.michaelmullins.org). I have the rights to that domain name and have a Web site set up. I plan to purchase the rights to



*www.rubblemountain.com*. It will be linked to *www.michaelmullins.org* so customers only have to remember my name as the director or part of the title of the film and be immediately linked to a Web site which provides information about the documentary, video excerpts from the program and a point of purchase for the video.

#### Film Print and Theatrical Screening

The least likely method of distribution is for theatrical screening in a commercial theater. Small independent theaters that primarily screen art-house and independent films are possible venues. In consideration of this I have called dozens of commercial motion picture laboratories that process, duplicate and transfer films. The main reason was to estimate what the cost of a single 16mm film print would be but because of the development of new digital technologies it appears possible to have a 35mm film print from a digital video source that would be acceptable for theatrical screening

Many festivals and competitions require a film print if your film is accepted into competition. My research of this led to my education in the possibilities of digital enhancement and film printing. Duart<sup>®6</sup> Labs, of Boston,

Massachusetts, has a service specifically for transferring video to film. The video is imported into a computer and digitally enhanced. The resolution is increased from 720x480 to 2048x1556. This process is more than an automatic interpolation of the small video frame. The program actually examines the surrounding frames and creates new pixels that are consistent with the motion and color of the original frame. The color is corrected and enhanced to a level appropriate for theatrical projection. Frames are deleted to change the frame rate from 29.97 frames per second to 24 frames per second.

This process leads to the possibility of limited theatrical distribution of the documentary. If the content is strong and the overall program received well by festivals and the press then I will pursue this type of distribution once I have secured legal representation for contract negotiation.

At \$100 per minute for a 60-minute production, Duarte Labs cost less than any other lab that I have researched. Students receive a 15% discount for this service making the final cost \$85 per minute. The total cost of a single 60 minute program transferred to 16mm film would be approximately \$5100. A 35mm print costs significantly more.

The costs of both types of prints are beyond my means. The only way that I can have either a 16mm or 35mm film print of the program made and distributed is to have the distributor cover these costs. I will try to negotiate a limited theatrical release with any distributor interested in the film.

#### Goals of the Documentary

I have several goals for this documentary. The primary goal is for audiences to understand that regardless of how righteous your intentions may be there are severe consequences to any type of wartime act and these acts forever change the people involved. They will see how these acts are traumatic and how they affect a child and provide lasting memories of the events. Additionally, American and other English speaking audiences will see an example of what life was like in Stuttgart, Germany during that period in history. Finally, events such as this can be overcome and a person's family can provide the love and stability that make this kind of environment easier to accept and survive.

Viewers with a substantial knowledge of history would find it difficult to remember a more righteous position

than that of the Allied forces in World War II. Considering this, it is my hope that non-German audiences will feel compassion and some guilt for what many Germans experienced during the war by understanding what Hildegard went through during the first seven years of her life. For many it will be the first time they have seen a story from a German perspective that was not associated with the military. I have listened to interviews of historians regarding World War II in which they hold each and every individual in Germany responsible for all German aggression and the Holocaust. One interview that I recall even blamed children for not standing up to Adolf Hitler. I do believe that the country of Germany should be held responsible for the millions of deaths that resulted from its aggressions but it is much more challenging to hold individuals, especially children, responsible. Many people were conscripted into the German army or faced dire consequences upon refusal. They would be putting their lives and the stability of their families at risk. It is impossible to know what was in the mind of each soldier and German citizen but clearly the country as a whole supported Hitler. I feel it is safe to assume that at least a few of the people of Germany were firmly against the Third Reich but only each German knows

what they truly felt at that time. After the war many Germans would express that position. Only they know for sure.

Hildegard's father, Ernst Modinger, served in the German army for almost seven years. Most of what he did during that time is unknown. Once the war ended he was on his way back to Stuttgart and was taken prisoner by Russian soldiers. He was a captive worker in Poland for nine months while his family believed he was missing-in-action.

In this documentary I have tried to leave his role and position open to the viewers' interpretation. He may be thought of as someone who was just doing his duty and supporting his family or by some he may be thought of as a fiend simply because they believe all the German military were abhorrent. Since Germany and the Nazis were responsible for unspeakable atrocities I personally would not be surprised if a viewer has this latter opinion. This has the potential to make the contrast between the plight of a young German child and role her father played in her situation that much greater.

Two scenes that relate to the issues of responsibility, duty and guilt are included in the film. The first is discussion between Hildegard and Adolf

Seybold. He is the older brother of Hildegard's childhood friend Monica. Mr. Seybold spoke of being conscripted as a 15-year-old and being required to report to a military base. He tells of his reluctance to go and eventually hiding with relatives in another town after seeing German soldiers hanged on a street corner. Some time later his parents hid him from Nazi officers passing through since officially he was a deserter. I cannot imagine having to make those kinds of decisions as a young teenager. I do not represent what he experienced as that of the typical German teenager but it is one story to be added to volumes of World War II history.

The second scene that was included was a personal experience I had while visiting my grandparents in the summer of 1985. I was 16 years old. My mother and grandmother had gone to the market and I came down the stairs to a hallway in my grandparent's home. Looking through the living room doorway I could see the television and President Reagan was placing a wreath at a gravesite in a Jewish cemetery. My grandfather's back was facing me but I saw him raise his hands to his eyes. After a few moments of this I realized he was wiping tears from his eyes. I

decided not to let him know I was there and left the house for some time.

In the documentary I only speak of my observations on this occasion. I do not try to explain what caused his emotional outburst. It could be explained in many ways. He could have possibly been remembering his experiences as a prisoner-of-war, or just felt guilty for the things that his country had done and the war that he was a part of. It could be interpreted as feelings of guilt for things that he personally took part in.

## CHAPTER TWO

### PRODUCTION

#### Schedule

The production phase occurred as originally intended beginning with our flight to Stuttgart in mid November 1997. Principal photography took place from then until mid December 1997 at which time I returned to the United States and began assembling a non-linear editing system.

#### Crew

The production crew consisted solely of me and my mother with occasional assistance from my uncle Klaus Modinger. I served as the producer, director, camera operator and sound technician. Hildegard speaks fluent German so she was able to interpret text and conversations when necessary. She frequently carried equipment around for me when we were not shooting as I had both the camera stabilizer and a tripod with me at all times. My uncle, Klaus Modinger, provided our transportation when public transportation was unavailable.



## Style

The method of shooting that dominates the film was done with a camera mounted on a Glidecam<sup>®7</sup> steady device. This method allows for total freedom to follow the subject around walking, climbing stairs, standing still, etc. I also used a wireless microphone and had it attached to my subjects most of the time. These techniques allowed Hildegard to walk freely and prompted her to note points of interest related to her childhood. I planned to use many archival photographs and this would help cover necessary edit points.

## CHAPTER THREE

### THE INTEGRATION OF THEORY AND PRODUCTION

Film should be in the first place something that you don't doubt. You believe what you see.

Richard McCann

#### Theories and Rationales

My primary purpose in producing this documentary is to tell a compelling and believable story. I want this documentary to elicit different emotional reactions from the viewer at specific points in the film. When Hildegard visits her kindergarten I want the viewer to remember what their kindergarten was like. When Hildegard remembers playing hide-and-seek the viewer should remember playing similar childhood games. When I recreate what it was like to run to the bomb shelter, the viewer should be able to imagine what that was like even though most of them have never experienced anything like that. The most important way to make viewers emotionally involved is to make the story believable.

Viewers are becoming more sophisticated media consumers every day. The more programs they see the more they understand the process of filmmaking. It becomes increasingly harder to edit footage in a way that the viewer does not feel manipulated. This goal is especially difficult for a film shot in direct cinema or cinema verite' style with one camera. The use of only one camera allows limited coverage of events and it becomes incredibly difficult to construct a film without continuity problems. If you make a shooting error there is no other video to cover up the mistake. Along with the use of archival photographs, which helped cover these problems, I developed a shooting style that allowed multiple in and out points in every shot. I refused to give Hildegard specific direction because I wanted her to continue walking and looking as told me things that came to her in a stream of consciousness. If I asked her to repeat actions then what I was asking her to do would become the focus of the moment. I was concerned with her recollections and wanted them to flow freely as she remembered them. This also led me to leave the camera on all the time and if she started speaking I would have the audio on tape and would only need to cover the beginning of the shot with other video or a

photograph. Even though this put more pressure on me to capture everything I could on video in a way that was acceptable I felt that trying to reconstruct shots and giving Hildegard specific direction would hinder her memory. I also felt that giving direction would ultimately be noticeable by the audience and affect the overall truth and believability of the story.

Once the audience believes that you have constructed a story that did not occur then the entire strength of your program disappears. Even if I had been trying to faithfully direct re-shoots of actions that just took place I believe that this would have hurt the entire content considerably. Robert Drew points out how unbelievable he finds most documentaries in this 1961 interview:

In my opinion, documentary films, in general, with few exceptions, are fake. As a reporter, I don't believe them. I can see the people directing them, I can see the lights flashing, I can see the people looking for the cues. They aren't real. They are phony and hopeless.<sup>8</sup>(286)

His comments are interesting considering that viewers in 1961 were far less sophisticated in their knowledge of film and television production than viewers today. Although he was a producer with an extensive knowledge of how films were made this points out, to me, how important it is to structure a storyline seamlessly. Also, any intentional manipulation of the subject will be noticed by the viewers thus making your film unbelievable.

It is my intention to respect the viewers' intelligence and present this story in a manner consistent with how I understand it. I do not want the audience to believe that the content of the program has been manipulated into a story that isn't truthful. I have to consider that my perspective is not that of the actual truth but I am making an effort to be objective.

It is my opinion that most people today associate documentaries with news magazines found on major broadcast and cable networks. Most of these programs are an hour in length and contain a significant amount of static interview footage, which is occasionally covered with B-roll video. B-roll is video that relates to a particular subject but is captured with the intention of being the visual reference to a voice-over. B-roll usually has narration or interview

sound edited over it. Many times the visual material shown is not even remotely related to the subject being discussed. Other times it is just something similar to provide supporting visuals for the narration. *Primetime*<sup>®9</sup> and *20/20*<sup>®10</sup> are examples of these standard types of programs. In the United States, cable channels such as the History Channel<sup>®11</sup> and VH1<sup>®12</sup> have non-fiction programming that is less news-like but still far from the dynamic content and structure of films like *Woodstock*<sup>13</sup> or *Escape from Laos*<sup>14</sup>. Programs on the History Channel are usually heavily narrated with film footage that may or may not be directly associated with what is being discussed.

There is an audience for this type of programming. I, for one, watch them frequently but I believe that the abundance of these types of programs has overshadowed the limited number of feature-length documentaries that have taken, in some cases, years to produce.

*Hildegard on Rubble Mountain* is my attempt to move completely away from the format previously discussed. Gabriella Oldham provides support for this notion in the introduction to her book *First Cut: Conversations with Film Editors*. She has this to say concerning the documentary editors' opinions of their role.

Documentary editors sometimes describe their work with the metaphor of the jigsaw puzzle—finding the pattern of the picture within the thousand fragmented bits recorded by the camera. They are also challenged by the audience's preconception that documentaries are boring; they seek to break away from the traditional didactic lecture-with-pictures format and find ways to give the film a feature look.<sup>15</sup>(7-8)

I too am trying to achieve a feature film look. I am also challenged by the structure of the film from what seems like loosely related facts. Tying these story elements together is very difficult but can be done without altering the true nature of the story. There lies the challenge.

I have been influenced by the films of Drew Associates, Frederick Wiseman, and Ron Fricke to name a few. Of my favorite documentary films, Robert Drew had major contributions to two of them. *Primary*<sup>16</sup> was conceived and produced by Mr. Drew and *Crisis: Behind A Presidential Commitment*<sup>17</sup> was executive produced by him as well. Both of these films broke major ground in the documentary world. They are well known for their unprecedented access to presidential candidates as was the case for *Primary* and

then to the President and his staff as was the case in *Crisis: Behind A Presidential Commitment*. This film contains what I consider one the greatest moments ever caught on film. While talking to General Abrams on the phone, Robert Kennedy, the Attorney General, interrupts their important conversation to allow his daughter to talk with General Abrams. It is this moment that validates the rest of the film for me. Had Attorney General Kennedy been only concerned with how he would be perceived by viewers of this film then he would have been much less likely to interrupt this important conversation for a child's request.

Although I've only seen a few of Frederick Wiseman's thirty plus films that he has directed over the years I feel influenced by my introduction to him, *Law and Order*.<sup>18</sup> His observational style was far ahead of its time. He understood that it takes a considerable amount of time and footage to have the material with which to construct an interesting story.

*Baraka*<sup>19</sup>, directed by Ron Fricke, is a non-fictional film that, in its own way, tells the history of the world. What is unusual about it is that it uses no dialogue or narration- only incredibly interesting visuals and music.



This film was helpful in providing ways of constructing a story with as little narration as possible.

It also made an impression on me as to how beautiful images can make a film stand out.

Having been influenced by all these films and many others I have tried to blend many of the elements of each into Hildegard's story. This documentary is an attempt to take a fascinating story and present it in a manner that is more like popular contemporary fictional films. The editing is generally quicker and the coverage of the subject is done in a way to mimic a multiple camera shoot. This shooting style allows for various angles and cutaways in a sequence. I planned on using as little static interview video as possible. To do this I took the interview to the environment of the story and insured that there were constantly new things to see. This method was used to maintain the viewers' interest in the story and to immerse them in the location. It is very important to me that they understand the physical layout primarily of Halschlag but also to a lesser degree Stuttgart, Bad Canstatt and Moglingen.

The primary reason to take Hildegard back to the place of her childhood was to walk around and see her reaction to

things that triggered her memory. Many times the viewer will see her react to a memory and then explain what it is that she remembers. It is an effective technique because it constantly teases the viewers. It makes them wonder what it was that made her laugh or become silent. They are pulled into the story by this curiosity.

Another method I have used is to make the entire video very complex. This is done by using material shot during principal photography, archival photographs, quickly paced editing using overlapping audio and video commonly known as L-cuts, and including content that seamlessly leads from one location or event to another. Occasionally I have included a slow simple sequence that all allows the viewer a moment to process and reflect on what they have just seen. I want the audience to pay attention because they are engaged in the story. They should not want to leave the room for fear of missing something important.

Hildegard told many stories that described her life during her childhood years. I have included many of these 'minor' memories because I believe they add to the fabric of her past and the era in general. Many of these stories could be removed without affecting the basic points of the film but collectively they add to the understanding of that

period and her life. Should the audience miss one or a few of these parts of the video it would not affect their total understanding of the film.

The program is filled with many stories that are told in parts. This is a layering technique where additional chapters of a story are told that reference things you have already seen. This is very effective in understanding the physical space that the documentary takes place in and helping the story flow without obvious breaks. For example, while walking between her homes on Bochumer and Weckerlin Streets Hildegard points out a store that was there when she was a child. Several minutes and sequences later, inside the courtyard of her grandfather's apartment building, she mentions her grandmother sending her to the store with a list of groceries to get. She does not explain which store she was going to but it should be understood by most viewers that it was the one shown a few minutes earlier. That store was only a few hundred feet away from her grandparent's apartment. The viewer is told the first half of the story, which seems complete at the time, but this is added to several minutes later when Hildegard is reminded of it again by something in the environment.

As previously stated, I want the viewer to be so engaged by the film that they are afraid of missing any moment of it. However, many moments that add to the overall setting of her life are not as important individually. Using the example of the store, these moments are ultimately tied together as the audience first sees the store and later is told about how Hildegard was sent there by her grandmother. This helps connect the physical locations of the two places without showing the path between them. Yet, if either part of the story is missed, or the connection between the two is not made, it does not adversely affect the overall understanding of her life there and her experiences during the war. The two short and separated sequences about the store are placed within the context of other material. This is how it is layered, something new refers to something already known and continues to add to the audiences' picture that is her life. This is analogous to the board game Concentration where a picture is revealed piece by piece yet each new view helps reveal the entire picture. In this case it is the story of Hildegard's childhood.

There are a few elements of the story that are essential to understanding Hildegard's young life. I have

tried to make those elements obvious and easy to understand. Missing Hildegard describe what it was like when the bombings took place would affect viewers' overall understanding of the film. It is placed in the film without distraction. There is nothing immediately before or after her description of the bombing that would cause the audience to miss it. Other parts are more subtle and will be missed by some viewers such as the sequences involving the store. Hopefully the audience will make the connection but it is not imperative that they do so.

My two major problems with contemporary documentaries are that they either seem very static and slow or they are edited in a fast paced style that is an inappropriate contrast to the subject matter. The static nature of these documentaries comes from an overuse of interview video shot in one place with a locked down camera. *Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr.*<sup>20</sup>, directed by Errol Morris is one such film. The film is fascinating but there is far too much screen time occupied by headshots of the main character, Fred Leuchter. Mr. Morris uses an interrogation-like method that has the subject looking directly into the lens when he speaks. I prefer the method of having the subject look slightly off camera. During my

interviews I would set the shot on the tripod and sit very close to the camera with my eyes at lens level.

Fast paced editing is another method that attempts to hold the viewer's attention and make the film more dynamic. It usually results in a disjointed visual experience and makes the film hard to follow with little or no continuity. This is primarily a production problem in that the video available to the editor is static or only remotely related to the subject matter and the editor has attempted to fix that problem resulting in problems in other areas.

I have attempted to avoid both of these reoccurring problems in my approach to shooting and editing this documentary. This was assisted by the use of the Glidecam<sup>®21</sup> and wireless microphones. Using this equipment my subject was free to walk around without any limitations noting points of interest related to her childhood and story.

A problem frequently occurs when editing footage shot with one camera. This problem is one of continuity and jump cuts. If you constantly have the subject in the frame cutting from one shot to another results in a jump cut. If avoiding jump cuts is important to you as an editor then it severely limits the points at which you can make edits. You are forced to choose frames that show visual continuity.

This causes a different problem. Because you have fewer editing options you are forced to leave footage that could and should be cut out simply to maintain continuity. It lengthens the overall running time of the program. It slows the edit pacing down and creates lag. This is an extremely important point in considering keeping the viewers interest. It becomes a choice of continuity or a more appropriate editing tempo. Fictional motion pictures have much more freedom because of the amount of coverage that is available for every action in the script. The director has many takes from multiple angles with which to edit a scene. Choosing not to ask Hildegard to restate any dialogue or redo any physical actions I only had one chance to capture the part of a scene that included her in it. On a few occasions I asked Hildegard to stand in one place for a moment but never in the middle of a flow of memories.

Varying the direction at which you shoot the subject: front, side and from behind offers greater editorial freedom. Additionally, shooting points-of-view and cutaways consistent with the subject's position and actions provides more editorial options. Real-time pans to what would be cutaways maintain continuity for the viewer. Once your frame is on the point-of-view or cutaway you have total

freedom in selecting your next shot. You can cut to any point you would like without creating a jump cut. This shot can be another view of the cutaway, a photograph, or any shot with the subject in it. Editing footage that only includes the subject is difficult. It adversely affects the viewers perception of the story because of it visually jumps from the subject in one place to the subject somewhere else or in a different position.

I adopted a shooting technique that would allow greater freedom in editing. In most cases camera operators shoot direct cinema or cinema verite' films without thinking of takes. This is to capture everything that happens and to always be rolling because they do not know what might happen next.

I shot with a different philosophy. The camera and Glidecam were too heavy to allow for continuous shooting, as does a shoulder held camera. I could hold the camera consistently for approximately two minutes at a time. I soon realized that Hildegard would start speaking about something with no warning so I would usually miss the first few words that she would say. I addressed this by letting the camera run continuously so as to capture anything she might say on the audio track. Then I could react by moving



the camera to cover her or what she was speaking of. I would only need a photograph or cutaway to cover the first few words of her sentence that I had missed. You cannot see her face in many shots. This also allows for greater freedom. The use of and L cut to cover the missing video is a very effective technique and makes the edit points less noticeable.

The key to assisting myself in editing came from my technique of always moving into her in these two-minute takes and then moving the camera away from her at an appropriate time. This would give three distinctive shots out of one take and allow for numerous edits within the two-minute time frame. During the two minutes that I would be shooting I might pan or tilt away to various items of interest but I usually started a shot without Hildegard in the frame. I would pan to her, shoot for one to two minutes and then pan away from her to end the take.

I further developed this process into making transitions. Using dissolves during the last few frames of a pan to Hildegard looks like a planned shot. The combination of the dissolve and the pan makes for an interesting effect that is used throughout the documentary.

## Approaches

The story is of a strong situational conflict that affected the lives of millions of people. This documentary is focused on the childhood of one of them. Hildegard Modinger is the central character and is very charismatic. Her brother Klaus is a supporting character and serves as someone with whom Hildegard can interact on camera. Scenes with the two of them allow for a more observational style than scenes with Hildegard alone.

My approach to the film overall is to use a limited self-reflexive style. I wanted to shoot in a way that could be edited dynamically and retain the viewers attention avoiding static interview footage as much as possible. Additionally, I would include archival materials to make historical transitions for the viewers.

The edited storyline follows the screenplay paradigm Syd Field describes in his book *Screenplay*<sup>22</sup>. It is a three-act structure with setup, confrontation and resolution. Because this is a journey documentary the setup and resolution are considerably shorter than his suggested allotment of one third of the total running time for each. I did not want the program to be dominated by narration so

I have limited the setup and resolution to information that is essential to understanding the entire story.

I hoped to shoot enough relevant material to warrant a feature-length running time. The budget for this is significant for a student documentary. I approached the concept of the overall program with the intention of having a commercially marketable product. The subject is unique. The setting is new to most viewers. The shooting and editing style are different than the non-fiction style many viewer watch on television. The length of the program is similar to other commercially available documentaries. Considering all of these elements I could justify the high budget and the exorbitant amount of time I would spend on the project. If I intended for it to only be a student thesis with no possibility of distribution afterwards I would have chosen a different, easier and much less expensive subject matter.

I originally intended on using a professional narrator for the setup and resolution of the program. I felt that this would add to the production value of the video. It would hopefully make it more interesting to distribution companies. After consulting with my committee chair, Melinda Levin, she suggested that I be the narrator and add

the element of Hildegards relationship with me to the story. Previously I had rejected the idea because I thought that it might look more like the work of an amateur if I were included. Considering her argument for sometime I agreed and do feel that this approach has added to the personal nature of the story. It is the personal connections that I hope the viewers make that should enhance the program.

The documentary includes an abundance of still photographs and several minutes of archival film transferred to video. There are two ways that I could acquire the still photographs as source material for the program. The first is to shoot all the photographs with the video camera. The second is to scan the photographs with a scanner connected to the computer and save them as one of several graphic file formats. These graphic files could then be imported into Adobe® Premiere<sup>®23</sup> 6.0. Using the motion filter in the video drop down menu the photographs can be animated with the use of pans, tilts and zooms. I used the scanner in most cases.

The lines between self-reflexive and observational style were blurred in the production of this documentary. Hildegard would not have been in this situation had it not

been for my interest in producing this film. Therefore it cannot be considered purely observational. These are not scenes that would have been taking place had I not been shooting. If it was purely observational I would have been shooting scenes that would have been taking place regardless of whether or not the camera was there. With this in mind it was my intention to interact with Hildegard on camera as little as possible. Although most of her comments are directed to me, her son, I only respond to her if she has asked me the same question several times. Doing this I could be sure she was really interested in an answer and not just asking with no real interest. During the course of principal photography Hildegard began asking me questions less frequently. This further shifted the documentary to a more observational style.

My intention was to lean to the observational side but the overall approach has to be considered self-reflexive. This is simply because most of her dialogue is directed to me the director and camera operator. If it were observational then Hildegard would carry on as if the camera was not there-not directing dialogue to it as she did. Constructing a story from footage shot in an observational style with Hildegard walking around by

herself would be virtually impossible. She would have to regularly talk to herself for any details of her life to be known.

The primary areas of focus for the documentary are Hildegard's childhood during World War II and immediately after, the bombing of Stuttgart and what her memories of that are and the physical locations where these events took place.

Other areas of focus I included are how I believe her traumatic childhood events affected the way I was raised and how she managed to live a normal and happy life despite the bad memories of her childhood. This is addressed in the film through my narration about the normalcy and stability of my childhood and how her recollections of her life after the war are mostly positive and not tainted by the trauma of wartime memories.

There are limitations to this approach that had to be considered. Because I intended to use a somewhat self-reflexive style I knew the shooting ratio would be high. A high shooting ratio would make shooting on film impossible considering the production costs. The only way I would be able to consider shooting on film would be to shoot in 16mm. If I took that production approach each reel of film

shot would cost approximately \$200. \$100 for the raw film stock, \$50 for the developing of the film and \$50 for the transfer to video for editing. Shooting on film would also require the frequent changing of film magazines since each 400-foot reel only allows for 11 minutes of shooting. This would cause frequent interruptions. Using the mini-DV format would allow an hour of uninterrupted recording before a tape change would be necessary. Shooting on film would also change the shooting from single-system, where the visual and aural information are recorded on the same device, to a double-system. A double-system recording is where the visual information is recorded on one device, in this case a 16mm motion picture camera and the aural information is recorded on a separate device and the two are synced together in post-production. The most likely audio recorder that would be used would be a portable digital-audio-tape deck or a reel-to-reel Nagra<sup>®24</sup> recorder. It would also require a minimum of two additional crewmembers to assist in the production. One crewmember would carry and operate the audio recorder and another would carry the raw film stock and load the film magazines. The high cost of film stock and additional expenses related to having two more crewmembers was not feasible for my

production budget so shooting on film was never really an option. Another important consideration is how having two more crewmembers would psychologically affect the subjects. Would Hildegard and Klaus be less likely to talk about certain memories? I was also concerned in how much attention this size crew would attract. Therefore, my only option was to shoot the project on video. The video camera's long running time and ease of one-man operation made it the most acceptable format.

I am certain that we would have encountered many more on-lookers had I had I been shooting on film and accompanied by several crewmembers. Because I was using a small prosumer video camera I drew very little attention from passers-by and encountered little interference that inhibited the shoot. In several cases the one-man-band production approach did not inhibit people who Hildegard encountered and they freely engaged her in conversation while knowingly being videotaped. These interactions seemed genuine and added greatly to the overall edited program.

#### Additional Texts Reviewed for Research

I have reviewed many films as resource materials for this documentary. I purchased and reviewed a copy of *One of*



*Our Aircraft is Missing*<sup>25</sup>. It is a 1941 war film that begins with British bombers flying to Stuttgart to bomb selected targets. I was curious about what the film portrays as the reason for this particular bombing.

I reviewed *Man With The Movie Camera*<sup>26</sup> and *Baraka* for the purpose of finding editing techniques that would help me through many editorial problems. Additionally, I screened *Escape From Laos*<sup>27</sup>, directed by Werner Herzog, because I believe that it is the contemporary film that is most closely related to *Hildegard On Rubble Mountain*. It is a journey film back to a place of terrible violence and personal suffering. The subject seems to have lived a happy and productive life despite this difficult time in his life.

I reviewed mostly historical books about Stuttgart. Stuttgart, Illustrated Guide to the Capital City, Stuttgart Zwischen Bombing and Trummern (Stuttgart between bombing and rubble), and Kriegsende, Besatzungsherrschaft, Demokratisher Neubeginn (wars end, occupying forces, democratic new start) are a few examples. Hildegard would translate the German language books as I searched for relevant information.

Many Web sites have provided necessary information during the post-production of this video. I have acquired geographical and population information from web sites such as *www.stuttgart-tourist.de* and *www.ballungsraum-stuttgart.de*.

I have sent many emails to other Web sites asking for assistance in looking for information but rarely received a reply and those inquiries resulted in little helpful information.

## CHAPTER FOUR

### POST-PRODUCTION

#### Schedule

My schedule for the post-production phase of this program was delayed by several years. It did not begin until October 2001.

Shortly after returning to the United States following principal photography of the documentary I purchased the components to build a non-linear editing system. This system worked fairly well and I completed many small projects with it. While editing one larger 20-minute project I became aware of a sound-syncing problem with the Pinnacle DV 300 board that I had purchased. Capture cards similar to this have a Firewire<sup>®28</sup> port that connects to the video camera or recording deck. Through this connection video can be transferred digitally without any degradation of image quality.

After approximately three minutes of playback of an edited video the sound would slowly shift out of sync with the video. Because of this problem I was forced to print

edited video to tape in short segments. I then took this tape of the partially editing program to a professional post-production facility and had them edit the short segments into the complete program. Because the length of my final project was expected to be over an hour and incorporated many different elements including: modern video, archival photographs, historical film, sound effects, music, and animation it would be very difficult to try to edit this in short two minute sections. The primary reason a nonlinear editing system was necessary was because of the amount of audio editing that would be required. This problem made the prospect of completing the German documentary on that computer system impossible. The specific type of audio editing and still photo animation that I would have to do could not be done on a typical linear tape-to-tape editing system. I would have to purchase a new editing card that would guarantee that the sound and picture would stay in sync.

Having completed all of my normal coursework I accepted a position as a news photographer with a television station in Lubbock, Texas. Because of the low salary of this position I was not able to purchase the necessary components as early as I had hoped.

After six months I advanced to a new position shooting national news in Austin, Texas. I was able to purchase the components for a new editing system within six months because of the significant increase in salary. However, the first editing card that I purchased made by Matrox<sup>®29</sup> had many bugs and would never work properly. I saved money for several more months and was finally able to purchase a Canopus<sup>®</sup> DV Storm<sup>®30</sup>. The DV Storm card had an excellent reputation and advertised that all the audio and video would remain in sync. After doing more research and finding articles written by independent sources I finally chose it as my next component. Apparently the syncing problem was inherent to many of the first generation digital editing boards but in the three years since then the technology had progressed quite far. The DV Storm card also provided real-time effects for many of the filters and transitions available in its menus. This is a great feature because it speeds up the editing process.

## Releases and Copyrights

During the production phase of the video I obtained releases from all of the principal subjects. There are several children who interacted with Hildegard on camera. I do not have releases for them. I was obviously shooting Hildegard and tried to keep most other people out of the shots. The scenes that include children in the final video were included without securing releases because the children initiated the interaction in every case.

All of the archival materials included in the final video were from the United States National Archives or the personal collections of Adolf Seybold, Hildegard Mullins or Else Modinger. The archival film and photographs that I had transferred by the National Archives were in the public domain having mostly been shot by the United States Signal Corps or were materials that were captured from Germany by the United States military after World War II.

## Budget

The post-production budget is very difficult to determine considering that I built three editing systems during this phase. The estimated actual cost of the entire film is approximately \$13,495. However, this is a somewhat

misleading figure because it does not include the cost of the first two computer systems I built to edit this film. There were no costs associated with my preliminary research. Most of it was done in conversations with Hildegard. Travel and principal photography costs were for flights for Hildegard and myself and for local train and bus travel. Research costs covered the acquisition of archival film from the United States National Archives and photographs from the Medien Center and Stadt Archiv in Stuttgart.

#### Reconceptualization Of The Film During Post-Production

In reviewing my original tapes I realized that I had all of the elements of the story I had originally conceived. The only major differences between my concept and what I acquired were that my grandmother did not participate much in the project and I had not secured the appropriate archival materials of Stuttgart that I needed.

I wanted to include a few archival photographs to illustrate how devastated Stuttgart was by fifty-three Allied bombing missions. Stuttgart was an important industrial manufacturing center. It is the home of Daimler-Benz, Bosch, Zeiss Optics and various other companies. It

was also a large transportation center and crossroads. Being such an important part of the German war machine it was a critical target for allied air-raids.

I also wanted to provide a view of an aerial attack. This is to give the viewer a perspective of a very damaging force and how devastating the destruction was from these missions. In the film, the audience first experiences what one bombing mission over Stuttgart was like before learning that there were fifty-three such missions over the course of the war. Once I began editing the scene that occurs on Bochumer Street I realized that this imagery would be crucial in conveying what Hildegard's experiences were like during the air-raids. She lived there at the time it was destroyed as the family hid in the basement. I began looking around at the Web sites of archival distribution companies. This led me to the United States National Archives web site where I conducted searches using relevant search criteria. These searches turned up over one hundred entries related to this story. I ordered ten items off the list that I thought would be the most useful and have included much of this footage in the final program. It has added a new dimension to the film and helps the viewer place Hildegard in that timeframe.



## CHAPTER FIVE

### EVALUATION OF COMPLETED WORK

#### Preproduction

Although my preproduction research wasn't very extensive, I did have a handle on what the main story consisted of. The final edited documentary is slightly narrower in scope than I had originally planned but it is consistent with my initial concept of the program. Therefore, I believe that my knowledge of the subject was acceptable and my original concept of the video was well conceived.

#### Production

I did have one major production problem. It has cost me considerable time and compromised the quality of the production. I purchased an inexpensive wide-angle lens that screws onto the lens of my video camera. The box said that the lens would not vignette the image on cameras with a fifty-two millimeter lens as mine did.

While reviewing my footage after my first and most important day of principal photography I realized that the wide-angle lens did not cover the entire imaging area of the charged-coupled-devices or CCDs. This left black curves in the corners of the video image. To compensate for this I have had to digitally enlarge hundreds of video clips and letterbox the entire video so as to cover this mistake. It is a tedious and time-consuming process. Even after I knew of the problem I still shot video that was vignetted. This was because the actual image area the camera's CCD's cover is greater than what is shown in the viewfinder.

Overall I am very happy with the camera work and the quality of the audio. The lighting of all of the formal interviews was very poor though. I originally expected to interview all the subjects outside but after conducting two extended interviews it became apparent that it was too distracting to do this in Germany during the month of December simply because of the cold weather. I then purchased two consumer lights that I used to conduct an important three person interview with Hildegard, her mother Else and her brother Klaus. There are many things that I can improve on but I am content with my work on this stage of the project.

## Post-production

My post-production problems began as soon as I started that phase of the project. I have purchased and built three computer systems. The first two did not work well at all. The third system and the one used to complete the video works well now but crashed losing approximately one month's work. The computer had to be rebuilt and additional hard drives were added.

The motion function in Adobe® Premiere®<sup>31</sup> 6.0 that is used to animate still photographs does not work properly. Previous versions of the program did this very well. Photographs animated by this function wiggle slightly during zooming at all times.

This entire post-production process is too much for one person to handle on a project of this scale. I will never commit to producing a feature length video again by myself. The help and opinions of others are too valuable to not have as a resource.

## Success In Integrating Proposed Theories

I am reasonably happy with the final documentary. The story is consistent with my initial concept. It is shot in an unusual way that will hold the viewers attention and

make the entire video move at a rapid pace. Archival images have been used effectively to enhance the viewing experience. I have shown respect for my subject and for the audience. There has been no intentional manipulation to change the meanings of points in the story to suit a commercial agenda. However I have included many recreations of events Hildegard has related to me on camera. These sequences stand out as recreations and are visually altered to look different than the other documentary footage I shot. This manipulation includes black and white and textured with grain to mimic an archival film look.

*Hildegard on Rubble Mountain* has been a great learning experience but not one I will ever try to duplicate by myself.

## NOTES

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- <sup>18</sup> Law And Order, dir. Fredrick Wiseman, 1969.  
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- <sup>21</sup> Glidecam Industries, Inc., Plymouth, MA,  
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- <sup>22</sup> Field, Syd. Screenplay. (New York: Dell Publishing, 1994.)
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- <sup>24</sup> Nagra, Kudelski Group, Cheseaux, Switzerland,  
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# APPENDIX A

## BUDGET

ITEM	RATE	UNITS	COST	ACTUAL COST
<b>Production Personnel</b>	Per Day			
Producer/Director/Camera/Writer	\$500	40 days	\$20,000	In-Kind
Researcher (US National Archives)	\$0	1 request	\$0	No Fee
Editor	\$300	60 days	\$18,000	In-Kind
Composer	\$300	30 days	\$9,000	In-Kind
Researcher	\$150	20	\$3000	In-Kind
<b>Subtotal</b>			<b>\$50,000</b>	<b>\$0</b>
<b>Production Supplies</b>				
60 Minute Mini DV Tapes	\$8	40	\$320	\$320
Sony VX-1000 Camera	\$3100	1	\$3100	\$3100
Azden Wireless Mic System	\$400	1	\$400	\$400
Glidecam	\$200	1	\$200	\$200
Filters	\$15	3	\$45	\$45
Wide-angle Lens	\$135	1	\$135	\$135
Camera Battery	\$125	1	\$125	\$125
Batteries (9v and AA)	\$10/day	15 days	\$150	\$150
Lights	\$20 each	2	\$40	\$40
Tripod	\$70	1	\$70	\$70
Glasstron Headset Video Monitor	\$500	1 set	\$500	\$500
Monitor	\$200	1	\$200	\$200
Headphones	\$80	1 set	\$80	\$80
35mm Camera	\$150	1	\$150	\$150
35mm Film	\$3	30	\$90	\$90
Cell Phone Rental	\$80	1 phone	\$80	\$80
<b>Subtotal</b>			<b>\$5685</b>	<b>\$5685</b>
<b>Transportation/Housing</b>				
Airfare (two trips for two people)	\$1000	2	\$2000	\$2000
Train Passes (one month each)	\$100	4 months	\$400	\$400
Helicopter Rental Fee	\$160	1 flight	\$160	\$160
Gasoline (per fill up)	\$40	3	\$120	In-Kind
Car Rental	\$150	1 week	\$150	In-Kind
Housing (for subject per week)	\$200	8	\$1600	In-Kind

Housing (for director per week)	\$200	8	\$1600	In-Kind
Hotel	\$160	1 night	\$160	\$160
Food (2 people, per day)	\$40	60 days	\$2400	In-Kind
<b>Subtotal</b>			<b>\$7430</b>	<b>\$2560</b>
<b>Post Production</b>				
Computer	\$1500	1	\$1500	\$1500
Monitor, NTSC	\$300	1	\$300	\$300
Speakers	\$350	1 set	\$350	\$350
Mixer	\$60	1	\$60	\$60
Video Switcher	\$60	1	\$60	\$60
Cable Modem	\$40	4 months	\$160	\$160
60 Minute Mini DV Tapes	\$8	10	\$80	\$80
35mm Film Developing/Printing	\$5	30	\$150	\$150
Archival Film	\$500	10 units	\$500	\$500
Archival Photographs	\$300	25	\$300	\$300
VHS Video Tapes	\$1 each	50 tapes	\$50	\$50
<b>Subtotal</b>			<b>\$3510</b>	<b>\$3510</b>
<b>Publicity/Marketing/Distribution</b>				
Preview/Promotional Packages	\$20	40	\$800	\$800
Posters/Postcards	\$3	100	\$300	\$300
Festival Entries	\$50	10	\$500	\$500
Postage	\$3	30	\$90	\$90
VHS Video Tapes	\$1	50	\$50	\$50
Web site Hosting (per month)	\$30	6 months	\$180	In-Kind
Telephone Expenses	\$50	6 months	\$300	In-Kind
<b>Subtotal</b>			<b>\$2200</b>	<b>\$1740</b>
<b>Total Cost</b>			<b>\$68,825</b>	
<b>Total Actual Cost</b> (minus In-Kind donations)				<b>\$13,495</b>

## APPENDIX B

### NARRATION AND SCENE SEQUENCE

Still photographs of Hildegard and Klaus

(TITLE: HILDEGARD ON RUBBLE MOUNTAIN

(siren sound in the background over music)

Narration:

HILDEGARD MODINGER WAS BORN IN STUTTGART, GERMANY IN 1938.  
THE FIRST SEVEN YEARS OF HER LIFE SHE LIVED UNDER THE CLOUD  
OF WORLD WAR TWO. SHE IMMIGRATED TO THE UNITED STATES  
WHEN SHE WAS NINETEEN AND BEGAN WORKING AS A HOSTESS IN  
CLEVELAND. SHE SOON TRANSFERRED TO FT. LAUDERDALE FLORIDA  
AND EVENTUALLY MET HAL MULLINS. THEY MARRIED IN 1964 AND  
HAD ONE SON IN 1968. LATER THAT YEAR THE FAMILY MOVED TO  
HAL'S HOMETOWN OF WOLFE CITY LOCATED IN RURAL NORTH EAST  
TEXAS.

TODAY STUTTGART HAS A POPULATION OF 600,000.AND IS A VERY  
BEAUTIFUL CITY. LYING IN A VALLEY SURROUNDED BY ROLLING

HILLS, HALF OF ITS LAND IS FORMAL GARDENS, PARKS OR VINEYARDS.

THE CITY IS FULL OF HISTORICAL BUILDINGS AND SURROUNDED BY LANDMARKS RELATED TO ITS EIGHT-HUNDRED YEAR HISTORY. IT ALSO HAS AN INTERESTING MIX OF MODERN TIMES AMONG ITS HISTORIC TREASURES: GREAT PUBLIC TRANSPORTATION, BEAUTIFUL BUILDINGS AND WORLD FAMOUS AUTOMOBILE MANUFACTURING PLANTS.

HILDEGARDS LIFE SINCE MOVING TO THE UNITED STATES STANDS IN STARK CONTRAST TO THE ONE SHE LIVED PRIOR TO LEAVING GERMANY. UNTIL 1945 SHE HAD NEVER KNOWN OF A TIME OF PEACE. LIVING IN A CITY WITH IMPORTANT INDUSTRIAL TARGETS, RUNNING TO SAFETY WAS A PART OF DAILY LIFE

HILDEGARD'S FATHER, ERNST MODINGER HAD TO LEAVE STUTTGART FOR THE ARMY AT THE AGE OF 23...JUST A FEW MONTHS BEFORE HILDEGARDS BIRTH.

WITH ERNST GONE HER MOTHER, ELSE, WHO WAS ALSO 23, LIVED WITH HER FATHER IN THE HALLSCHLAG AREA OF STUTTGART. HALLSCHLAG SITS ON A HILL OVERLOOKING BAD CANSTATT ACROSS THE NECKAR RIVER.

STUTTGART AND BAD CANSTATT IN PARTICULAR WAS THE HOME TO A GREAT DEAL OF WAR-TIME PRODUCTION DURING WWII. MILITARY VEHICLES, AIRPLANE ENGINES AND CRITICAL BALL BEARINGS WERE ALL MANUFACTURED HERE. THE LARGE OUTPUT OF THESE FACTORIES MADE IT A CRUCIAL LOCATION FOR THE ALLIED FORCES TO FOCUS THE ATTENTION OF MANY AERIAL BOMB ATTACKS. THE ENTIRE CITY SUFFERED DEVESTATING DESTRUCTION.

STANDING ON THE EDGE OF THE HALLSCHLAG HILL OVERLOOKING CANSTATT IS THE LARGEST AND MOST NOTICEABLE BUILDING IN THE AREA: THE REITERKASERNE. THIS LONG WALLED COLLECTION OF BUILDINGS HOUSED A CAVALRY UNIT AND IS ONLY A FEW HUNDRED FEET AWAY FROM THE HOMES OF BOTH HILDEGARDS GRANDPARENTS. HER EARLY LIFE REVOLVED AROUND THIS ACTIVE MILITARY COMPOUND WITH BOTH GRANDPARENTS HOMES AND HER KINDERGARTEN MAKING A TRIANGLE AROUND THE KASERNE.

HILDEGARD VO

*I LIVED AT BOCHUMER STRASSE #4 WITH MY FATHERS FATHER AND LIVED AT WECKERLIN STRASSE #7 WITH MY MOTHERS FATHER. MY DAD WAS IN THE WAR; MY MOTHER WORKED EVERYDAY SO I WAS PRACTICALLY RAISED BY BOTH SETS OF GRANDPARENTS. WE HAD A WONDERFUL RELATIONSHIP.*

I HAVE KNOWN ABOUT HER CHILDHOOD FOR MOST OF MY LIFE. HILDEGARD IS MY MOTHER. SHE BEGAN TELLING ME OF HER CHILDHOOD WHEN I WAS VERY YOUNG, EDITING HER STORIES AND LEAVING OUT MANY OF THE DETAILS. GROWING UP IN THE COMFORT AND SECURITY OF RURAL TEXAS I HAVE ALWAYS HAD A DIFFICULT TIME TRYING TO IMAGINE WHAT HER LIFE WAS LIKE BEFORE THE WAR ENDED IN 1945. SO I ASKED HER TO GO BACK TO GERMANY AND RETRACE THE TRACKS OF HER LIFE AS A LITTLE GIRL

HILDEGARD'S MOTHER AND FATHER MOVED TO THE SMALL TOWN OF MARBACH SHORTLY AFTER HILDEGARD LEFT FOR THE STATES IN DECEMBER OF 1959. MARBACH ALSO LIES ON THE NECKAR RIVER AND IS A 15 MINUTE TRAIN RIDE FROM STUTTGART. WE STAYED IN MARBACH WITH MY GRANDMOTHER DURING THIS VISIT. MY GRANDFATHER, ERNST MODINGER, PASSED AWAY IN 1995.

HILDEGARD'S BROTHER KLAUS AGREED TO TAKE PART IN THIS JOURNEY AS WE VISITED THE PLACES THAT WERE SIGNIFICANT IN HIS CHILDHOOD. HE WAS BORN IN MOGLINGEN IN 1944 WHEN HILDEGARD WAS 7 YEARS, A FEW MONTHS BEFORE THE END OF THE WAR.

WE TOOK THE TRAIN INTO STUTTGART ON OUR WAY TO HALLSCHLAG  
AND THE FIRST PLACE THAT HILDEGARD CALLED HOME.

TO GET TO HALSCHLOG FROM DOWNTOWN BAD CANSTATT YOU MUST  
CROSS THE NECKAR RIVER AND START ASCENDING A HILL FOR FIVE  
BLOCKS. NEAR THE TOP, THE ROAD HAS A TIGHT S CURVE TO  
CLIMB THE REMAINING DISTANCE. THIS IS THE ALTENBURG  
STIEGE. HILDEGARDS KINDERGARTEN SAT INSIDE THE TOP OF THIS  
CURVE. IT WAS A PLACE OF MUCH HAPPINESS FOR AN ENERGETIC 6  
YEAR OLD...BUT HIDDEN UNDERNEATH THE STEIGE IS THE ROOM WHERE  
SHE EXPERIENCED THE GREATEST FEAR IN HER LIFE.

THE BUS STOPS IN HALSCHLAG NEXT TO THE REITERKASERNE AND  
ONLY 1 BLOCK FROM HILDEGARDS FIRST HOME ON BOCHUMER  
STRASSE.

BOCHUMER 4

WECKERLIN 7

WEINERS

REITERKASERNE

KINDERGARTEN STEPS

Interview of Hildegard describing the bomb shelter and bombing

STUTTGART WAS BOMBED 53 TIMES DURING THE COURSE OF THE WAR. THIS PHOTOGRAPH WAS TAKEN AFTER AN AIR RAID IN FEBRUARY OF 1944 TO ASSESS THE EFFECTIVENESS OF A BOMBING MISSION ON A BALL-BEARING FACTORY. THE FACTORY IS EIGHT BLOCKS FROM HILDEGARDS HOME ON BOCHUMER STRASSE. IT WAS TAKEN ONE WEEK BEFORE THEIR BUILDING WAS DESTROYED BY AN AIR RAID IN MARCH OF 1944. THEY WERE RELOCATED TO THE SMALL TOWN OF MOGLINGEN, ONLY A FEW MILES AWAY. ERNST WAS GIVEN LEAVE TO MOVE HIS FAMILY. IT WOULD BE HARD TO IMAGINE HOW THIS TRAGEDY WOULD BRING ERNST AND ELSE MUCH HAPPINESS IN YEARS TO COME.

MOGLINGEN IS A FARMING COMMUNITY 20 MINUTES NORTH WEST OF STUTTGART. THE MODINGERS LIVED IN THE HOMES OF TWO DIFFERENT FAMILIES DURING THEIR YEARS IN MOGLINGEN. KLAUS WAS BORN SHORLTLY AFTER THEY MOVED TO THE FIRST HOME ON SCHWEIBERDINGER STRASSE. IT IS REFERRED TO AS THE



WASHATERIA BECAUSE THERE WAS A WASHHOUSE BEHIND THE TWO-STORY HOME. KLAUS PICKED US UP IN MARBACH TO GO BACK THERE AND LOOK AROUND. IT WAS THE FIRST TIMES THEY HAD BEEN TO MOGLINGEN TOGETHER IN OVER 45 YEARS.

SCHWEBERDINGER

SEYBOLD'S

SCHOOL/CHURCH

HOUSE #2

THIS HOUSE IS WHERE ELSE, KLAUS AND HILDEGARD LIVED WHEN THE WAR ENDED IN 1945. THE FAMILY ANXIOUSLY WAITED FOR ERNST TO RETURN HOME. HE DIDN'T.

AFTER THE SOVIET UNION TOOK BERLIN THEY MARCHED OVER 3 MILLION GERMAN SOLDIERS TO RUSSIA. ERNST MODINGER WAS ONE OF THEM. BACK IN MOGLINGEN ELSE GOT INFORMATION THAT HE WAS MISSING IN ACTION. ALMOST NINE MONTHS LATER A MAN KNOCKED ON THEIR DOOR. HE HAD ESCAPED A PRISON CAMP IN POLAND AND TOLD ELSE THAT HER HUSBAND WAS THERE AND ALIVE.

NOT LONG AFTER THAT ON A COLD AND SNOW-COVERED WINTER DAY ERNST MODINGER APPEARED ON THE STEPS OF THEIR MOGLINGEN HOME.

HE HAD NO SOLES ON HIS SHOES OR COAT AND WAS COVERED BY LICE. HE WAS ALMOST UNRECOGNIZABLE. THEY HAD RELEASED THE PRISONERS IN HIS CAMP

IT WAS THEN THAT ERNST SAW HIS 15 MONTH OLD SON FOR THE FIRST TIME. HAVING NOT SEEN MANY MEN IN HIS YOUNG LIFE, KLAUS RAN AWAY FROM HIM CRYING.

FROM THIS MOMENT ON THE MODINGERS WOULD LIVE AS A REGULAR FAMILY. ERNST FINALLY GOT TO SPEND TIME WITH HIS CHILDREN, TO WATCH THEM LEARN AND TO GROW, TO JUST BE TOGETHER. HE WAS NEVER ABLE TO TALK ABOUT HIS EXPERIENCES DURING THE WAR AND MOST OF HIS STORY DURING THAT TIME IS UNKNOWN.

IN 1985 I WAS VISITING MY GRANDPARENTS FOR THE SUMMER AND AFTER WALKING DOWNSTAIRS I SAW MY GRANDFATHER WATCHING THE NEWS. ON THE SCREEN PRESIDENT REAGAN WAS PLACING A WREATH ON GRAVES AT A JEWISH CEMETARY IN GERMANY. FROM THE HALLWAY BEHIND WHERE HE SAT I SAW MY GRANDFATHER WIPING HIS

EYES, AT FIRST ONCE BUT THEN CONTINUOUSLY. I DECIDED TO LET HIM HAVE THIS MOMENT ALONE AND LEFT THE HOUSE.

IMMEDIATELY AFTER THE WAR IN EUROPE ENDED THE CONTINENT BEGAN ITS RECONSTRUCTION.

MOST OF THE EARLY WORK WAS DONE BY WOMEN, CHILDREN AND OLDER MEN WHO HAD NOT BEEN REQUIRED TO JOIN THE MILITARY. THEY BEGAN BY CLEARING THE RUBBLE AND SLOWLY BUILDING BACK THEIR HOMES AND CITIES.

IT DIDN'T TAKE LONG FOR THE RESIDENTS OF STUTTGART TO BEGIN ENJOYING THE PEACEFULNESS OF THEIR CITY. AMID THE PILES OF ROCKS AND SHELLS OF BUILDINGS STUTTGART RESUMED ITS NORMAL ACTIVITIES. BUSES AND TRAINS RAN REGULAR SCHEDULES, FOOD THAT HAD BEEN IN SHORT SUPPLY WAS MORE PLENTIFUL AND THEY PLAYED. THEY PLAYED WITHOUT THE FEAR OF HAVING TO RUN TO COVER. THE UNITED STATES MILITARY BEGAN SETTING UP PERMANENT BASES IN MANY GERMAN CITIES. STUTTGART WAS ONE OF THEM. BUT A RELAXED ATMOSPHERE WAS EVIDENT AND THE SOLDIERS WERE EVEN ABLE TO ENJOY THIS NEW FOUND PEACE. BOB HOPE EVEN STOPPED BY TO ENTERTAIN THE TROOPS AND LIFT THE MORAL OF SOLDIERS WHO HAD BEEN AWAY FROM THEIR HOMELAND FOR QUITE SOME TIME.

THE FAMILY MOVED BACK TO STUTTGART IN 1951. HILDEGARD LIVED THERE UNTIL SHE WAS 19 AND AFTER SAVING ENOUGH MONEY SHE INFORMED HER PARENTS THAT SHE WAS MOVING TO THE UNITED STATES.

SO IN DECEMBER OF 1959 HILDEGARD MOVED TO CLEVELAND OHIO AND LIVED WITH HER AUNT UNTIL MOVING TO FLORIDA AND MEETING HAL MULLINS, MY FATHER.

KLAUS MODINGER BECAME A TEACHER AND LIVES IN A SMALL TOWN OUTSIDE OF STUTTGART. HE IS MARRIED AND HAS TWO BEAUTIFUL DAUGHTERS.

MY CHILDHOOD IN WOLFE CITY WAS NEXT TO PERFECT AND RESEMBLED MY FATHERS YOUTHFUL YEARS IN THE SAME TOWN. I REMAIN VERY CLOSE TO MY PARENTS AND ENJOY THE TIME THAT WE CAN SPEND TOGETHER. ALTHOUGH BOTH HILDEGARD AND HAL WERE WONDERFUL PARENTS I HAVE COME TO THE CONCLUSION THAT MY MOTHER FELT HER MOST IMPORTANT DUTY WAS TO INSURE THAT HER CHILD DIDN'T HAVE TO EXPERIENCE ANYTHING RESEMBLING THE TRAUMA THAT SHE ONCE WENT THROUGH. MY CHILDHOOD WAS IDEAL AND I FEEL THAT THIS IS IN PART DUE TO THE AFFECT THAT HER WARTIME EXPERIENCES HAD ON HER.

EVEN THOUGH MODERN STUTTGART IS A PICTURESQUE AND THRIVING CITY THERE IS ONE SIGNIFICANT AND PERMANENT REMINDER OF ITS WARTIME HISTORY. IT IS DER TRUMMERBERG AUF DEM BIRKENKOPF. IN ENGLISH...RUBBLE HILL.

THIS MAN-MADE MOUNTAIN SITS ON THE EDGE OF TOWN AND WAS CONSTRUCTED FROM 1.5 MILLION CUBIC METERS OF ROCKS AND DUST THAT WERE ONCE INTEGRAL PARTS OF THIS BEAUTIFUL CITY.

THERE WAS ONE THING THAT NEITHER HILDEGARD NOR HER BROTHER WAS AWARE OF AND IT CAME OUT WHILE INTERVIEWING THEM WITH THEIR MOTHER....

Interview of Hildegard, Else and Klaus.

This sequence shows Else Modinger telling her children, Hildegard and Klaus that the only reason he was born was because their home was destroyed and their father got leave from the Army to relocate his family.

THE MODINGER FAMILY WAS VERY FORTUNATE THROUGHOUT THE COURSE OF THE WORLD WAR II. MY MOTHER HAS VERY VIVID MEMORIES OF THIS TIME IN HER LIFE BUT IT DOES NOT HAUNT HER. SHE HAS ALWAYS BEEN A VERY WARM AND LOVING PERSON WITH MANY FRIENDS.

THOSE EXPERIENCES AND THE LOVE OF HER FAMILY MAY HAVE GIVEN  
HER THE ABILITY TO ENJOY LIFE JUST A LITTLE BIT MORE.

(CREDITS WITH SIREN SOUND)